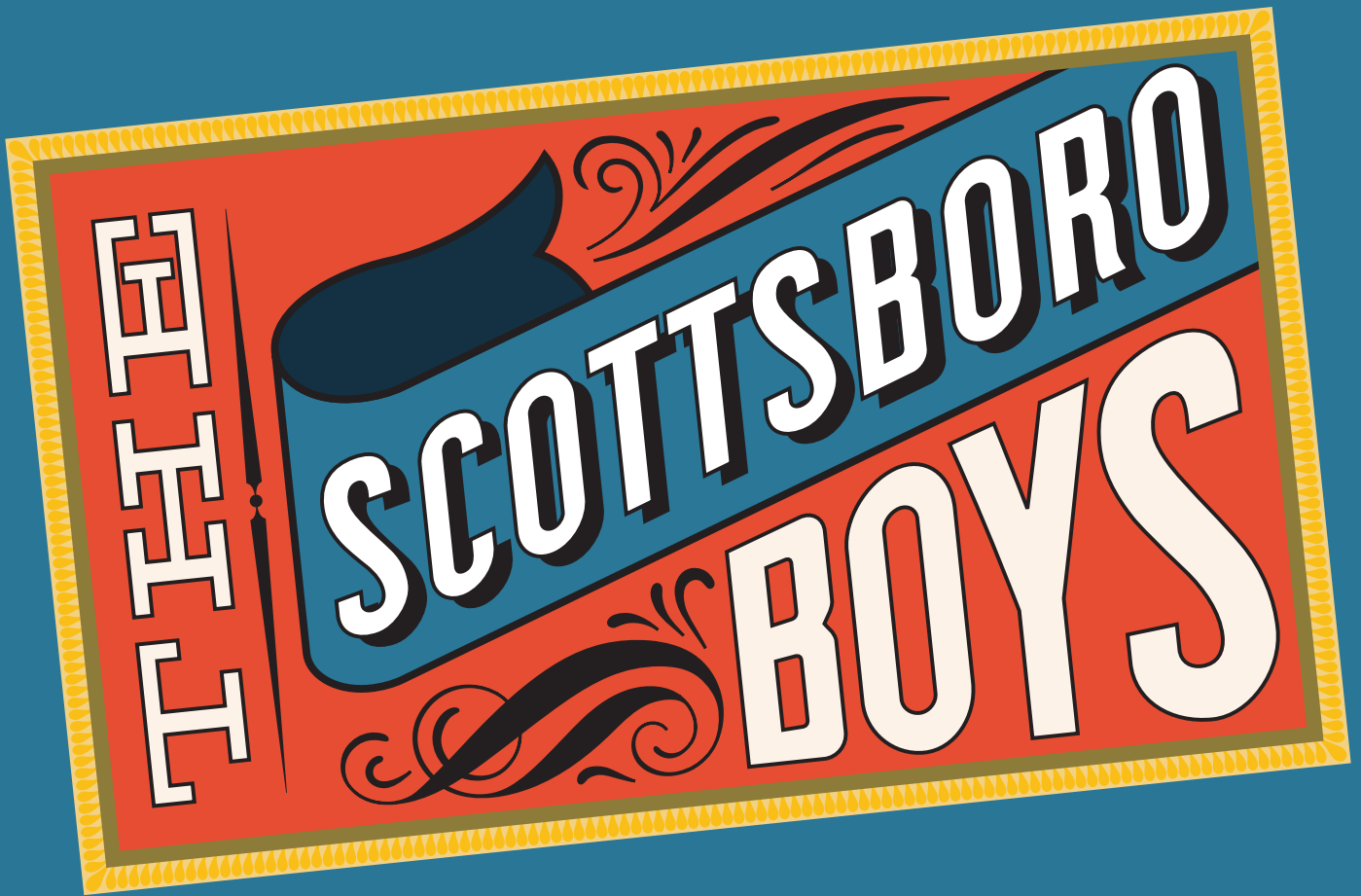


performances



THE OLD GLOBE

JUNE 2012





HENRY DIROCCO

The Scottsboro Boys is one of the most celebrated and daring musicals of the decade, and The Old Globe is proud to bring it to San Diego audiences in its West Coast premiere. We also welcome acclaimed director and choreographer Susan Stroman, who created the original Broadway production — *The Scottsboro Boys* marks her Globe debut. The production follows the true story of nine young African American men falsely accused of a terrible crime. Their shockingly unjust trials sparked nationwide protests and helped set the stage for the Civil Rights


Movement. We hope you'll explore this real-life drama even further through the information in this program and on our website. *The Scottsboro Boys* was nominated for 12 Tony Awards, and it has inspired and galvanized its audiences, reminding us all of a chapter in American history that should never be forgotten.

Just across Copley Plaza in the Sheryl and Harvey White Theatre, The Old Globe is offering another musical, the world premiere of Itamar Moses and Gaby Alter's *Nobody Loves You*. We hope to see you back this summer for our 2012 Summer Shakespeare Festival. Under Shakespeare Festival Artistic Director Adrian Noble, this outdoor favorite features *Richard III*, *As You Like It* and *Inherit the Wind* in the Lowell Davies Festival Theatre. The summer season will also feature Michael Kramer's *Divine Rivalry* as well as Yasmina Reza's Tony Award-winning comedy *God of Carnage*. As always, we thank you for your support as we continue our mission to bring San Diego audiences the very best theatre, both classical and contemporary.



Michael G. Murphy
Managing Director

Mission Statement



The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.



THE OLD GLOBE

presents in association with

AMERICAN CONSERVATORY THEATER

Carey Perloff, Artistic Director | Ellen Richard, Executive Director

THE SCOTTSBORO BOYS

MUSIC AND LYRICS BY

JOHN KANDER & FRED EBB

BOOK BY

DAVID THOMPSON

Beowulf Boritt

SCENIC DESIGN

Toni-Leslie James

COSTUME DESIGN

Ken Billington

LIGHTING DESIGN

Jon Weston

SOUND DESIGN

Eric Ebbenga

MUSIC DIRECTOR

Eric Santagata

ASSISTANT CHOREOGRAPHER

Larry Hochman

ORCHESTRATIONS

Glen Kelly

MUSIC ARRANGEMENTS

David Loud

VOCAL ARRANGEMENTS

Rick Sordellet

FIGHT DIRECTOR

Janet Foster, CSA

CASTING

Joshua Halperin

STAGE MANAGER

ASSOCIATE DIRECTOR AND CHOREOGRAPHER

JEFF WHITING

DIRECTION AND CHOREOGRAPHY BY

SUSAN STROMAN

The Scottsboro Boys received its World Premiere at the Vineyard Theatre, Douglas Aibel, Artistic Director, Jennifer Garvey-Blackwell, Executive Director, New York City, February 2010.

Originally produced on Broadway by Barry and Fran Weissler and Jacki Barlia Florin, Janet Paillet/Sharon A. Carr/Patricia R. Klausner Nederlander Presentations, Inc/The Shubert Organization, Inc. Beechwood Entertainment Broadway Across America Mark Zimmerman Adam Blanshay/R2D2Productions Rick Danzansky/Barry Tatelman Bruce Robert Harris/Jack W. Batman Allen Spivak/Jerry Frankel Bard Theatricals/Probo Productions/Randy Donaldson Catherine Schreiber/Michael Palitz/Patti Laskawy Vineyard Theatre

The Scottsboro Boys is presented through special arrangement with Music Theatre International (MTI). New York, NY www.mtishows.com

Donald and Darlene Shiley Stage

OLD GLOBE THEATRE

Conrad Prebys Theatre Center

April 29 - June 10, 2012

THE CAST

THE INTERLOCUTOR.....Ron Holgate
MR. BONES.....Jared Joseph
MR. TAMBO.....JC Montgomery
THE LADYC. Kelly Wright

The Scottsboro Boys

OLEN MONTGOMERYDavid Bazemore
EUGENE WILLIAMS.....Nile Bullock
ANDY WRIGHTChristopher James Culberson
HAYWOOD PATTERSONClifton Duncan
CLARENCE NORRIS.....Eric Jackson
WILLIE ROBERSONCornelius Bethea
OZIE POWELLJames T. Lane
CHARLES WEEMS.....Clifton Oliver
ROY WRIGHTClinton Roane

Playing Various Other Characters

SHERIFF BONES/LAWYER BONES/GUARD BONES/ATTORNEY GENERAL/CLERKJared Joseph
DEPUTY TAMBO/LAWYER TAMBO/GUARD TAMBO/SAMUEL LEIBOWITZJC Montgomery
VICTORIA PRICEClifton Oliver
RUBY BATES.....James T. Lane
JUDGE/GOVERNOR OF ALABAMARon Holgate
ELECTRIFIED CHARLIE.....Christopher James Culberson
ELECTRIFIED ISAAC/BILLYClinton Roane
PREACHEREric Jackson
LITTLE GEORGE.....Nile Bullock

UNDERSTUDIES.....for *Haywood Patterson* - James T. Lane;
for *The Interlocutor* - JC Montgomery; for *The Lady* - Audrey Martells;
for *Mr. Tambo, Roy Wright, Ozie Powell & Willie Roberson* - Shavey Brown;
for *Mr. Bones, Clarence Norris, Andy Wright & Charles Weems* - Max Kumangai;
for *Olen Montgomery & Eugene Williams* - Clinton Roane

SWINGS.....Shavey Brown, Max Kumangai
DANCE CAPTAIN/FIGHT CAPTAINEric Jackson

Stage Manager.....Joshua Halperin
Assistant Stage Manager (San Diego)Evangeline Rose Whitlock
Assistant Stage Manager (New York)Megan Schneid

PRODUCTION STAFF

Associate Scenic DesignAlexis Distler
Assistant Scenic Design.....Sean Fanning
Associate Costume DesignNicole Tobolski
Assistant Costume DesignCharlotte Devaux
Associate Lighting DesignJohn Demous
Assistant Lighting DesignAmanda Zieve
Moving Light ProgrammerAlex Fogel
Associate Sound Design.....Jason Strangfeld
Assistant Sound DesignSean Foote
Studio TeacherJudy Ridgeway
Music Assistant.....Jon Lorenz
Stage Management InternDanielle Kimball

The Actors and Stage Managers employed in this production are members of Actors' Equity Association,
the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.

The Scottsboro Boys

AN AMERICAN LEGACY

One beautiful but chilly spring morning in 1931, nine young African American men, ages 13 to 19, boarded a boxcar heading through the northeast corner of Alabama. Like thousands of young men and women, they were looking for work, a new life, something to do. Before the day was over, the nine would be accused of a crime they never committed.

The trials that followed would divide the nation along racial, political and geographic lines and become a turning point for the emerging Civil Rights Movement. But beneath it all was the story of nine young men, reluctantly drawn into the national spotlight, desperate to prove to themselves that they mattered. Not until 1976, when Alabama Governor George Wallace pardoned the last living Scottsboro Boy, would they finally be exonerated. After 45 years, the case had come to a close.

In its wake, the story of the Scottsboro Boys changed America. During the first flush of public outcry,



Attorney Samuel Leibowitz confers with Haywood Patterson in a County Jail cell. His co-defendants stand behind him.

demonstrations in support of the teens spread like wildfire across the north. Following the first verdict, over 300,000 black and white workers gathered to protest the convictions in 110 American cities. Crowds in New York, fueled by the passions of the emerging Communist Party, reached 10,000 in Union Square alone.

The ongoing trials brought changes to the legal system as well. The Supreme Court reversed the convictions for two of the trials. In 1932, the verdict was overturned because Alabama had failed to provide adequate assistance of counsel as required by the 14th Amendment. In 1935, the conviction was reversed again because African Americans had been excluded from sitting on the juries in the trials.

But the Scottsboro Boys changed lives in smaller, more personal ways. Take the story of Rosa McCauley, who, in 1931, marched to free the Scottsboro Boys. At a rally sponsored by the NAACP, the young 19-year-old met Raymond Parks. A year later they married, and together, Raymond and Rosa Parks continued the fight against injustice.

It's essential to bring the Scottsboro Boys back into the national conversation about race. Nine lives were destroyed. Nine lives that matter every bit as much now as then.

"The lesson to black people, to my children, to everybody, is that you should always fight for your rights, even if it costs you your life. Stand up for your rights, even if it kills you. That's all life consists of." – Clarence Norris, 1976



(from left) Clarence Norris and Charles Weems seated in a jail cell, reading the newspaper.

MUSICAL NUMBERS

"Minstrel March"	Orchestra
"Hey, Hey, Hey, Hey!"	Company
"Commencing in Chattanooga"	Haywood, Scottsboro Boys
"Alabama Ladies"	Victoria Price, Ruby Bates
"Nothin'"	Haywood
"Electric Chair"	Guards, Eugene, Electrified Charlie, Electrified Isaac
"Go Back Home"	Haywood, Eugene, Scottsboro Boys
"Shout!"	Scottsboro Boys
"Make Friends With the Truth"	Haywood, Scottsboro Boys
"That's Not the Way We Do Things"	Samuel Leibowitz
"Never Too Late"	Ruby Bates, Scottsboro Boys
"Financial Advice"	Attorney General
"Southern Days"	Scottsboro Boys
"Chain Gang"	Scottsboro Boys
"Alabama Ladies" (Reprise)	Victoria Price
"Zat So?"	Governor of Alabama, Samuel Leibowitz, Haywood
"You Can't Do Me"	Haywood, Scottsboro Boys
"The Scottsboro Boys"	Scottsboro Boys
"Minstrel March" (Reprise)	Orchestra

The Scottsboro Boys is performed without an intermission.

ORCHESTRA

Music Director/Conductor/Piano/Harmonium	Eric Ebbenga
Violin.....	Healy Henderson
Flute/Piccolo/Clarinet/Bass Clarinet	John Reilly
Trumpet/Cornet/Flugelhorn	Brad Steinwehe
Trombone.....	David Pollock
Acoustic Bass	Justin Grinnell
Tuba	Scott Sutherland
Banjo/Guitars/Mandolin/Ukelele/Harmonica.....	Kevin Kuhn 4/29 - 5/20/12 Dave Mac Nab 5/22 - 6/10/12
Drums/Percussion.....	Tim McMahon
Contractor	Lorin Getline
Rehearsal Piano.....	Justin Gray
Rehearsal Drums.....	Tim McMahon

All musicians are represented by the American Federation of Musicians
of the United States and Canada.

Board of Directors



As San Diego's largest not-for-profit performing arts organization, The Old Globe's operating budget of \$20 million sustains year-round productions on three stages, an audience of more than 250,000, education and community programs serving nearly 50,000 and artistic development programs designed to advance the future of American theatre.

As you know, charitable support through grants and contributions is vital to sustaining these activities, and one of the most vital funding sources for The Old Globe is the City of San Diego's Commission for Arts and Culture, which, through an arduous vetting process, allocates contracts for services provided. Funding comes through the transient occupancy tax (TOT), which is paid by tourists who stay at hotels and not by local citizens. The goal of the Commission is to fund organizations that stimulate the economy, attract tourism, reflect the diversity of our region and improve the quality of life for San Diegans.

With each annual budget cycle, funding for the Commission is at risk. We encourage you, as Globe supporters, to tell City Councilmembers and the Mayor that you value programs supported by the Commission and that you advocate for keeping Commission funding as a high priority.

If you are interested in learning more about public funding and how it impacts Globe programs, please contact the Development Department. Thank you for all you do as advocates and friends. We greatly appreciate it.

Enjoy the performance.

Sincerely,

Harold W. Fuson, Jr.
Chair, Board of Directors

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Production Sponsor of *The Scottsboro Boys*

Peter Cooper and Norman Blachford

Peter and Norman are longtime supporters of The Old Globe and well known for their major philanthropic activities and community activism. Norman serves on the Mingei International Museum Board and is on the Founders Council of the Williams Institute at the UCLA School of Law. A native of Montreal, Norman founded a manufacturing firm that produced noise control materials for the transportation industry and many international corporations. In 1981 Norman and Louis Stankiewicz were awarded a Technical Achievement Award (Stage Operations) by the Academy of Motion Pictures Arts and Sciences. Peter, now a retired businessman, is a member of the Globe's Board of Directors, chairs the Education Committee and also serves on the Executive Committee. He is a Founding Council member of the Williams Institute at the UCLA School of Law and is on the board of the Fishman Fund at the Sanford Burnham Institute.



Education Sponsor

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FARGO**

"Charitable giving and volunteering is more than just an opportunity to share with others," says Dean Thorp, Senior Vice President of the Wells Fargo Foundation. "It's an opportunity to build a network that will have a role in San Diego's future. It's a chance to be a part of what's happening in this wonderful city." In the past year, the Wells Fargo Foundation donated \$2.2 million to nearly 500 non-profits and schools in San Diego County. Not only does the Foundation make regular donations to the Globe's Annual Fund and educational programming, but Thorp is now serving his third term on the Globe's Board of Directors. Friends like the Wells Fargo Foundation help to ensure that the Globe will continue to serve the San Diego community for years to come.

Elaine Lipinsky

1943 - 2011

This production is dedicated to the memory of Elaine Lipinsky who, through many years of generous Season Sponsor support, helped bring serious and meaningful work to our stages.

We remain forever grateful.



DAREN SCOTT

The 2012 Globe Gala on Saturday, July 28

Save the date for an extraordinary evening

Globe Gala Co-Chairs and Board Members Pamela Cesak, Jo Ann Kilty and Vicki Zeiger invite you to join them for the 2012 Globe Gala featuring a one-hour concert by Lea Salonga, the Tony Award-winning star of Broadway's *Miss Saigon* and *Les Misérables*. Proceeds from the Gala benefit the Globe's many artistic, education and community programs.

July 28, 2012

Reception in Alcazar Garden with Silent Auction
Special One-Night-Only Concert by Lea Salonga
Dinner and Dancing Under the Stars

For information: (619) 231-1941 x2303 or Events@TheOldGlobe.org.



Lea Salonga



Old Globe Artistic Director Emeritus Jack O'Brien with the 2012 Globe Gala Co-Chairs (from left) Pamela Cesak, Vicki Zeiger and Jo Ann Kilty.

DOUG GATES

SCOTTSBORO TIMELINE

1931 March 25: A fight breaks out between white and black young men riding on a freight car. Nine black youths are arrested. Rape charges are added following accusations from two white women. **April 6 - 9:** The boys are tried and found guilty. **April - December:** Progressive national organizations call for the country to reject the “Alabama frame-up.”

1932 November 7: In *Patterson v. Alabama*, the U.S. Supreme Court rules the defendants were denied the right to counsel, which violated their right to due process under the 14th Amendment.

1933 January: Samuel Leibowitz takes on the case on behalf of the International Labor Defense, the legal arm of the Communist Party. **March 27:** Haywood Patterson's second trial begins before Judge James Horton. **April 6:** Ruby Bates appears as a surprise witness and denies the rape occurred. **April 9:** Haywood Patterson is found guilty. **June 22:** Judge Horton sets aside Patterson's conviction and grants a new trial. **November - December:** The trials of Haywood Patterson and Clarence Norris end in death sentences for both.

1935 April 1: In *Norris v. Alabama*, the U.S. Supreme Court finds the exclusion of blacks on jury rolls deprives black defendants of their right to equal protection under the law.

1936 January 24: While being transported to Birmingham Jail, Ozie Powell attacks Deputy Edgar Blalock. Sheriff J. Street Sandlin shoots Powell in the head, resulting in permanent brain damage. **December:** Lieutenant Governor Thomas Knight meets Leibowitz in New York to negotiate a compromise.

1937 July 24: Rape charges against Olen Montgomery, Willie Roberson, Eugene Williams and Roy Wright are dropped. **August 16:** The four freed boys appear in vaudeville.

1938 October 29: Governor Bib Graves meets with the Scottsboro defendants in his office to consider parole. **November 15:** Governor Graves denies the pardon applications of all five Scottsboro defendants.

1946 June: Ozie Powell is released on parole. **September:** Clarence Norris is also paroled.

1950 June: Andy Wright is paroled. **December:** Haywood Patterson writes his autobiography, *Scottsboro Boy*.

1952 August: Haywood Patterson dies of cancer.

1959 August: Roy Wright dies.

1976 October 25: Alabama Governor George Wallace officially declares that Clarence Norris, the last of the nine Scottsboro defendants, is “not guilty.”

1989 January 23: Clarence Norris, the last of the Scottsboro Boys, dies.

A NOTE FROM JOHN KANDER

Nearly every musical I have ever written started as an idea around Fred Ebb's kitchen table. *The Scottsboro Boys* is no different. One morning in 2002, Susan Stroman, David Thompson, Fred Ebb and I were gathered around Fred's table, eager to start a new project. One of us proposed an idea: what if we were to write a musical about a true story — one based on an important chapter in American history.

In order to find inspiration, we turned to the landmark court trials of the 20th century. Immediately, the case that jumped out at us was the story of the Scottsboro Boys. As a young boy growing up in Kansas City, I remember when the Scottsboro Boys were first in the headlines. I remember the conversations with my parents about what the trials meant. I am sure there were similar conversations at kitchen tables across the country. I also remember when the headlines began to fade and the Scottsboro Boys gradually disappeared from the national spotlight.

As we began to write *The Scottsboro Boys*, it was immediately apparent why it was so important to tell their story. Behind the headlines, the spectacle, the ongoing trials and the histrionics of politicians and lawyers was the story of nine young African American boys determined to prove that they mattered. And as collaborators, our kitchen table conversations continued: how was it possible that a group of innocent boys could be destroyed by a single lie? Why was it easier to believe that lie than it was to accept the truth?

The Scottsboro Boys is a story that still resonates today as we struggle to give voice to those who are marginalized or disenfranchised. I remember how much the story touched me as a young boy growing up in Kansas City. And it touches me even more today. Writing *The Scottsboro Boys* has been one of the most rewarding experiences of my career. I am eager for you to join us and become part of a conversation that I know you will take back to your own kitchen table.



Protestors carry signs in front of the White House in 1933 demanding the freedom of the Scottsboro Boys. The protest was led by Mother Patterson, the mother of accused Haywood Patterson.

Profiles of Innocence

“I don’t tell people stories. I tell the truth.” – Haywood Patterson



HAYWOOD PATTERSON started riding the rails when he was 14. Patterson entered jail illiterate. “I held a pencil in my hand but I couldn’t tap the power that was in it.” But Patterson was a quick learner. “By the end of 1931, I got much confidence in my way with words, so I prepared a Christmas gift for my mother, a letter by my own hand.”



CHARLES WEEMS was only four when his mother died. Six of his seven siblings died soon afterwards. When his father fell ill, Weems was sent to live with his aunt Gussie McElroy. He was on his way home to Tennessee when he was pulled from the Southern Railroad and charged with rape.



CLARENCE NORRIS, the second of 11 children, was put to work in the cotton fields at the age of seven. After his father died, Norris took a job at the local Goodyear plant, working up to 16 hours a day. But the job ended, and Norris decided to hit the railroad tracks and look for work.



EUGENE WILLIAMS was 13 at the time of his arrest and was the youngest of the Scottsboro Boys. Williams was convicted in a speedy trial at Scottsboro with the other boys, but the Supreme Court of Alabama struck down his conviction based on his young age.



OZIE POWELL, according to his own testimony during the first trial, only had three months of formal education. When he was 14, Powell left home. He worked in lumber camps and sawmills for weeks or months at a time before moving on.



ANDY WRIGHT left his native Chattanooga on a Southern Railroad freight train headed for Alabama, accompanied by his younger brother, Roy. Andy was 19 at the time and had had enough schooling that he could read and write a bit.



OLEN MONTGOMERY was born in Monroe, Georgia. Extremely myopic and with a cataract in one eye, Montgomery could not see well at all. The pair of glasses he had was broken on the day of the arrest and he went for two years without a new pair.



ROY WRIGHT left home for the first time at the age of 13 to look for work with his older brother, Andy. Roy was one of the few boys who knew how to write.



WILLIE ROBERSON was raised by his grandmother. When she died in 1930, Roberson left his job as a hotel busboy in Georgia to go to Chattanooga in search of work. Finding none available, he boarded a freight for Memphis in search of free medical care to treat an advanced case of syphilis.

“We have been sentenced to die for something we ain’t never done. Us poor boys been sentenced to burn up in the electric chair for the reason that we is workers – and the color of our skin is black.” – Roy Wright

Profiles



DAVID BAZEMORE

(Olen Montgomery) most recently appeared in *The Scottsboro Boys* at Philadelphia Theatre Company. His favorite credits include Leading

Player in *Pippin* (Tri-County Performing Arts Center), *Seaweed* in *Hairspray* (Shenandoah Summer Music Theatre), Four-Eyed Moe in *Five Guys Named Moe* (Wilmington Drama League) and Belize in *Angels in America* (Shenandoah University Conservatory). He received a B.F.A. in Musical Theatre from Shenandoah University Conservatory in which he graduated summa cum laude. www.dbazemore.net.



CORNELIUS BETHEA

(Willie Roberson) is no stranger to the work of Kander and Ebb. He has toured the U.S., Canada and Asia with *Chicago* as Swing and Mary Sunshine

understudy. Aside from performing, he cherishes his chances to nurture future talent working with such programs as Students Live! in New York City, Rising Stars in Boston, Broadway Connection on tour and as guest choreographer for Stratford High School in Stratford, CT. An avid, reader, writer and knitter, Mr. Bethea is thrilled to share this experience with you.



SHAVEY BROWN

(Swing, u/s Mr. Tambo, Roy Wright, Ozie Powell, Willie Roberson) is ecstatic about making his West Coast premiere with this amazing show at this beautiful

theatre. His tours include *Radio City Christmas Spectacular* and *The Pajama Game*. Regionally he has appeared in *Smokey Joe's Cafe* (Arts Center of Coastal Carolina), *The Producers* (Maine State Music Theatre and Walnut Street Theatre, Barrymore Award nomination for Outstanding Ensemble in a Musical), *Cats* and *Jesus Christ Superstar* (Maine State Music Theatre), *Big River* (The Human Race Theatre Company) and *High School Musical on Stage!* (Beef & Boards). Mr. Brown trained at Wright State University. Thank you Jeff, Susan, Bloc, mom, his friends DJB, family and God. Peace, love and happiness.



NILE BULLOCK

(Eugene Williams) reprises the role he played in Philadelphia. He has attended Broadway Dance Center for three years

studying jazz, hip hop and ballet. He was awarded the Gregory Hines Youth Scholarship at the American Tap Dance Foundation. Mr. Bullock has performed in many theatre productions at the Garage Theater. He has also appeared in numerous commercials including ads for Honda and Xbox. He is thrilled to be part of this production and grateful for the opportunity to share the story of *The Scottsboro Boys*.



CHRISTOPHER JAMES CULBERSON

(Andy Wright, Electrified Charlie), a Los Angeles native, is thrilled to be back in California and to be working with this amazing

cast and creative team. In New York, Mr. Culberson appeared in *Scandalous People* (Minetta Lane Theatre), *Bathory: The Musical* and as Tiger Woods, Serena Williams and a host of other characters in *Chuckleball*. Some of his other favorite theatre credits are Bernardo in *West Side Story*, Adrian in *Smokey Joe's Cafe*, Matthew Henson in *Ragtime*, a New Rhythm Boy and Mrs. O'Malley in *My One and Only* and Stephen Sondheim's 75th birthday concert at the Hollywood Bowl.

Mr. Culberson's television credits include "Jimmy Kimmel Live!," "Bill Nye, the Science Guy" and portraying Billy Dee Williams on Biography Channel's "Celebrity Ghost Stories." He studied at the Hamilton Academy of Music and UCLA. www.castchristopher.com.



CLIFTON DUNCAN

(Haywood Patterson) is both thrilled and honored to make his debut at the historic Old Globe. He has appeared Off Broadway in *Lost in the Stars* (City

Center Encores!), *Twelfth Night* (The Public Theater) and as a featured artist at Ars Nova's ANT Fest in his hip-hop solo piece *The uniVERSE Project*. His numerous regional credits include productions at Yale Repertory Theatre, Arena Stage, Barrington Stage Company, Williamstown Theatre Festival, CENTERSTAGE, Signature Theatre Company, The Shakespeare Theatre Company, The Eugene O'Neill Theater Center, The Shakespeare Theatre of New Jersey and others. He has also appeared on

Comedy Central's *Onion SportsDome*. Mr. Duncan received his M.F.A. from New York University's Graduate Acting Program. Dedicated to the Scottsboro Nine, Emmett Tills, Oscar Grants, Amadou Diallos, Sean Bells, Troy Davises, James Byrd Jrs, Trayvon Martins, Shaima Alawadis and the countless other victims of racial injustice. We must never forget.



RON HOLGATE

(The Interlocutor) most recently starred in *Heroes* Off Broadway and in Lowell, Massachusetts. He has been on Broadway in *Kiss Me, Kate*, *Annie Get Your Gun*,

The Grand Tour (Tony Award nomination), *Lend Me a Tenor*, *Guys and Dolls*, *42nd Street*, *A Funny Thing Happened on the Way to the Forum*, *Milk and Honey*, *Saturday, Sunday, Monday*, *Musical Chairs* and *1776* (Tony Award, and the film version). He has done National Tours of *Urinetown*, *Can-Can*, *42nd Street*, *Annie*, *Man of La Mancha* and *Funny Girl*. Mr. Holgate has directed several shows around the country including *Reunion*, a show of our Civil War that he co-created with Jack Kyrieleison.



ERIC JACKSON

(Clarence Norris, Dance Captain, Fight Captain) was seen on Broadway in the productions of *Young Frankenstein* and *Thoroughly Modern Millie*.

He also performed in the National Tours of *Dreamgirls*, *Ragtime* and *Chicago*. His Off Broadway and regional credits include *Show Boat* (Carnegie Hall), Howard in *Finian's Rainbow* (Irish Repertory Theatre), Paul in *Kiss Me, Kate* (Weston Playhouse), Mereb in *Elton John and Tim Rice's Aida* (Westchester Broadway Theatre), *The Wiz* and *Xanadu* (Maine State Music Theatre), *Rent*, *Les Misérables*, *Sunset Boulevard*, *Miss Saigon* and *Chicago* (Pioneer Theatre Company) and *Tales from the Tunnel* (New York International Fringe Festival). His film and television credits include *Romance & Cigarettes* and "As the World Turns." Mr. Jackson received a B.F.A. from the University of Michigan. www.Eric-Jackson.net.



JARED JOSEPH

(Mr. Bones), a native of Houston, Texas, is humbled by the opportunity to present *The Scottsboro Boys* to the West Coast. Since completing the most recent National Tour of *Dreamgirls* directed

by Robert Longbottom, Mr. Joseph has had the honor to continue work on various projects with other award-winning artistic visionaries such as Bill T. Jones (*Superfly*), Maurice Hines Jr. (*Josephine Tonight*), Charles Randolph-Wright (*Motown*) and now Susan Stroman. He holds a B.F.A. in Theatre from New York University and currently resides in New York City. Thank you God, family and friends for their love and support.



MAX KUMANGAI

(Swing, u/s Mr. Bones, Clarence Norris, Andy Wright, Charles Weems) is so honored to be a part of such an amazing show. He was last seen as a hippie in the Broadway National Tour of *Hair*. His Off Broadway credits include *What's That Smell: The Music of Jacob Sterling and Lysistrata Jones*. His other New York credits include *Where's Charley?*, *Bells Are Ringing* and *Anyone Can Whistle* (City Center Encores!). Some roles he has enjoyed playing include Jetsam in *The Little Mermaid* and Paul in *Kiss Me, Kate* (The Muny). He also filmed an episode of "Boardwalk Empire." Mr. Kumangai received a B.F.A. in Musical Theatre from the University of Michigan. He hails from Spokane, Washington. Mr. Kumangai is a member of Actors' Equity Association.



JAMES T. LANE

(Ozie Powell, u/s Haywood Patterson) has appeared on Broadway in *The Scottsboro Boys*, *Chicago* and *A Chorus Line* as Richie Walters. His tours include *Cinderella* with Eartha Kitt and Tyrone Jackson in *Fame*. His regional credits include *Josephine Tonight* directed and choreographed by Maurice Hines, *Scarecrow in The Wiz* (Dallas Theater Center) and more. Mr. Lane has appeared twice at Carnegie Hall with The New York Pops. He has made concert appearances with the Indianapolis, Naples, Baltimore and Ottawa Symphonies. He also played James Brown on "One Life to Live" and made three Tony Award appearances. He once was the dance double for Whoopi Goldberg.



AUDREY MARTELLS

(u/s The Lady) has built a successful career as a songwriter for such gifted legends like George Benson and Randy Crawford. Ms. Martells has sung background with Whitney Houston, Jewel,

Britney Spears and Joan Osborne, among many others. She is thrilled to be making her theatre debut as the understudy for the role The Lady and thanks Susan Stroman, Kander and Ebb, David Thompson and the entire Scottsboro cast and crew.



JC MONTGOMERY

(Mr. Tambo, u/s The Interlocutor) was part of the original Broadway production of *The Scottsboro Boys*. He also appeared on Broadway in *Bye Bye Birdie*, *The Little Mermaid*, *The Color Purple*, *Thou Shalt Not*, *Swing!*, *Parade*, *Smokey Joe's Cafe* and *The Boys from Syracuse*. His regional credits include *The Color Purple* (Alliance Theatre) and *Chess* (Paper Mill Playhouse) as well as television credits with recurring roles on "Law & Order" and "Another World." He has appeared in over 30 national and regional commercials. Love to wife Kim and their boys Marcus and Trevor.



CLIFTON OLIVER

(Charles Weems), a native of Jacksonville, FL, has appeared on Broadway as Benny in *In the Heights* opposite Jordin Sparks and as Fiyero in *Wicked*. His Off Broadway credits include *Wig Out* and *Miracle Brothers* (Vineyard Theatre), and his tours include Benny in *Rent* (Australia) and Teen Angel in *Grease* (Second National Tour). He originated the role of Simba in the Las Vegas and Los Angeles casts of *The Lion King*. He also appeared in the Los Angeles company of *Ragtime*. His television credits include "Law & Order: Criminal Intent," "Good Morning America" and "The Oprah Winfrey Show."



CLINTON ROANE

(Roy Wright, u/s Olen Montgomery, Eugene Williams) is thrilled to be returning to *The Scottsboro Boys* having been a part of the original Broadway company. He also played the role of Roy Wright at the Philadelphia Theatre Company. His New York credits include Icarus in *The Sporting Life of Icarus Jones*, and his regional credits include Noble T. Jones in *Hello! My Baby* and Joey in *Frosty the Snowman* as well as readings and workshops. He received a B.F.A. from Howard University and trained at CAP21. Thank you God, family, Stro, Tommy, Kander, Jeff, Eric, friends and this amazing cast and crew.



C. KELLY WRIGHT

(The Lady) is honored to make her Globe debut. Off Broadway, Ms. Wright's work as Madam in *Langston in Harlem* at Urban Stages earned her an AUDELCO

Award nomination for Best Supporting Actress, and her portrayal of Pearl Johnson in *Black Pearl Sings* at InterAct Theatre Company earned her a Barrymore Award nomination for Best Actress. For work on various Northern California stages, Ms. Wright garnered numerous other nominations and awards including Best Actress in a Musical as Caroline in *Caroline, or Change*, Best Supporting Actress in a Play as Mame in *Radio Golf* and as Keckley in *A Civil War Christmas* and Best Principal Performer in *It Ain't Nothin' but the Blues*, all at TheatreWorks. Her other regional favorites include *Gem of the Ocean*, *The Piano Lesson* and *Crowns*. She has appeared in the World Premieres of *Bricktop*, *A Little Princess* and *Memphis*. Ms. Wright returns to New York at the conclusion of *The Scottsboro Boys* to continue development of two new musicals: Rosa Parks in *Red Clay* and Betty Jo in *On Kentucky Avenue*. You can catch Ms. Wright currently on BET in *Everyday Black Man*. Thank God for opportunity.

JOHN KANDER and FRED EBB

(Music and Lyrics) have collaborated for the theatre on *Flora*, *the Red Menace*, *Cabaret* (Tony Award, Best Composer and Lyricist), *The Happy Time*, *Zorba, 70*, *Girls, 70*, *Chicago*, *The Act*, *Woman of the Year* (Tony Award, Best Original Score), *The Rink*, *Kiss of the Spider Woman* (Tony Award, Best Original Score), *The World Goes Round*, *Steel Pier*, *Curtains*, *All About Us*, *The Visit* and *The Scottsboro Boys*. Their film work includes *Funny Lady*, *Lucky Lady*, *Cabaret*, *New York, New York*, *Steppin' Out*, *Chicago*, *Kramer vs. Kramer*, *Places in the Heart*, *Still of the Night*, *Blue Skies Again*. Their television credits include "Liza with a Z," "Steppin' Out" (Emmy Award), "My Coloring Book," the Academy Awards, "Baryshnikov on Broadway," "Goldie and Liza Together," "Breathing Lessons," "The Boys Next Door" and "An Early Frost." In 1985, "New York, New York" became the official anthem of New York City.

DAVID THOMPSON (Book) wrote the books for the Broadway productions of *The Scottsboro Boys* (Tony and Drama Desk Award nominations, Hull-Warriner Award, Outer Critics Circle and Lucille Lortel Awards for Best Musical), *Steel Pier* (Tony nomination), and *Thou Shalt Not* as

well as the script adaptation for the current revival of *Chicago*, now in its 15th year on Broadway. His upcoming Broadway credits include *The Prince of Broadway*. His Off Broadway credits include *And the World Goes 'Round* (Drama Desk and Outer Critics Circle Awards) and the revival of *Flora, the Red Menace* (Drama Desk nomination). Mr. Thompson's adaptation of *A Christmas Carol* is now in its 20th season at McCarter Theatre Center. This past spring, Mr. Thompson produced and wrote James Taylor's critically-acclaimed *Perspective Series* for Carnegie Hall. His television work includes "Sondheim: A Celebration at Carnegie Hall," the PBS specials "Razzle Dazzle," "Bernstein on Broadway" and "The Music of Richard Rodgers" and, for "Great Performances," "My Favorite Broadway: The Leading Ladies." Mr. Thompson is a graduate of Northwestern University's Medill School of Journalism.

SUSAN STROMAN (Direction and Choreography) won critical acclaim for her direction and choreography of the Broadway production of *The Scottsboro Boys*. She directed and choreographed *The Producers*, winner of a record-making 12 Tony Awards including Best Direction and Best Choreography. She co-created, directed and choreographed the groundbreaking musical *Contact* for Lincoln Center Theater, winning the 2000 Tony Award for Best Choreography, as well as Drama Desk, Outer Critics Circle and Lucille Lortel Awards and a 2003 Emmy Award for "Live at Lincoln Center." Her other Broadway credits include *Oklahoma!* (Drama Desk, Outer Critics Circle, Olivier Awards), *Young Frankenstein*, *Thou Shalt Not*, *The Music Man* (Outer Critics Circle Award), *The Frogs*, *Steel Pier*, *Big, Show Boat* (Tony, Outer Critics Circle Awards), *Picnic* and *Crazy for You* (Tony, Drama Desk, Outer Critics Circle, Olivier Awards). Her Off Broadway credits include *The Scottsboro Boys* (Lucille Lortel Award), *And the World Goes 'Round* (Outer Critics Circle Award), *Flora, the Red Menace* and *Happiness*. For 10 years she choreographed Madison Square Garden's annual spectacular event *A Christmas Carol* (Outer Critics Circle Award). For New York City Opera she choreographed *A Little Night Music*, *110 in the Shade* and *Don Giovanni*. For New York City Ballet, Ms. Stroman created *Double Feature*, a full-length ballet featuring the music of Irving Berlin and Walter Donaldson, and *For the Love of Duke* featuring the music of Duke Ellington. She has created the ballets *But Not For Me* for the Martha Graham Company and *Take Five...More or Less* for Pacific Northwest

Ballet. Her choreography received an Emmy nomination for the HBO presentation *Liza: Live from Radio City Music Hall* starring Liza Minnelli. Her other television credits include co-conceiver/choreographer for PBS's "Sondheim: A Celebration at Carnegie Hall" and "An Evening with the Boston Pops – A Tribute to Leonard Bernstein." She received the American Choreography Award for her work on the Columbia Pictures feature film *Center Stage*. Ms. Stroman directed and choreographed *The Producers: The Movie Musical*, nominated for four Golden Globes. She is the recipient of the George Abbott Award for Outstanding Achievement in the Theatre and the winner of a record five Astaire Awards. Currently she is preparing for the upcoming Broadway show *Prince of Broadway*, opening fall 2012.

JEFF WHITING (Associate Director and Choreographer) Broadway credits include *The Scottsboro Boys* (Associate Director/Choreographer), *Hair* (Associate Director), the *Wicked* fifth anniversary (Associate Director) and *Young Frankenstein* (Assistant Choreographer). His National Tour credits include *Young Frankenstein* (Director), *Hairspray* (Associate Director) and *The Producers* (Associate Director). His other New York credits include *James Taylor: Carnegie Hall* (Director), *Happiness* (Assistant Director/Choreographer, Lincoln Center Theater), *We Open in Paris* (Director, Glimmerglass Opera) and *Tarantella: Spider Dance* (Director/Choreographer). His other credits include *Jersey Boys* on the West End (Assistant Choreographer) and *Hairspray* in Brazil (Director/Choreographer). Mr. Whiting is the founder and artistic director of Open Jar Productions, dedicated to the development and direction of new plays, musicals and special events around the world. Stage Write iPad App, designed and developed by Mr. Whiting, is a digital method for documenting staging and choreography and is already in use for many Broadway shows and tours. www.openjarproductions.com, www.stagewritesoftware.com.

ERIC EBBENGA (Music Director) is thrilled to be working on *The Scottsboro Boys*. He previously music directed the production at Philadelphia Theatre Company, where he has also music directed *The Light in the Piazza* (Barrymore Award) and *Grey Gardens* (Barrymore nomination). His other recent shows include *Ordinary Days*, *The Threepenny Opera*, *Sunday in the Park with George* (Barrymore nomination), *See What I Wanna See*, *Candide*, *Assassins* (Barrymore

Award), *Caroline, or Change* (Barrymore nomination) and *Sweeney Todd* (Barrymore nomination). He is also on the music theatre faculty of University of the Arts. Next he will music direct *Next to Normal* and *A Little Night Music* (Arden Theatre Company). Love to daughters Caite and Carley and to lovely HR.

BEOWULF BORITT (Scenic Design) designed *Working* at The Old Globe. He has designed the Broadway productions of *The Scottsboro Boys* (Tony Award nomination), *Rock of Ages*, *Sondheim on Sondheim*, *The 25th Annual Putnam County Spelling Bee*, *LoveMusik* and *Jay Johnson: The Two and Only*. He has designed more than 50 Off Broadway shows including *The Last Five Years*, *The Toxic Avenger*, *Miss Julie* and productions at The Public Theater, Roundabout Theatre Company, Manhattan Theatre Club, Second Stage Theatre, Vineyard Theatre, MCC Theater, The New Group, The Pearl Theatre Company, The American Place Theatre and Keen Company. His other designs include *The Seven Deadly Sins* (New York City Ballet), *Paradise Found* (London), *Reel to Real* (Beijing) and two editions of the Ringling Bros. and Barnum & Bailey Circus. He received a 2007 Obie Award for Sustained Excellence in Set Design.

TONI-LESLIE JAMES (Costume Design) has designed the Broadway productions of *The Scottsboro Boys*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Ma Rainey's Black Bottom*, *King Hedley II*, *One Mo' Time*, *The Wild Party*, *Marie Christine*, *Footloose*, *The Tempest*, *Twilight: Los Angeles, 1992*, *Angels in America: Millennium Approaches* and *Perestroika*, *Chronicle of a Death Foretold* and *Jelly's Last Jam*. Her Off Broadway credits include Lincoln Center Theater, The Public Theater, Vineyard Theatre, Second Stage Theatre, Playwrights Horizons, The Foundry Theatre, Circle Repertory Company and 15 productions for City Center Encores! Her regional theatre and other credits include The Old Globe, Hartford Stage, Cleveland Play House, The Shakespeare Theatre Company, Arena Stage, Guthrie Theater, Ford's Theatre, Denver Center Theatre Company, The Kennedy Center, Long Wharf Theatre, Berkley Repertory Theatre, Seattle Repertory Theatre, CENTERSTAGE, Alliance Theatre, Pittsburgh Public Theater, Mark Taper Forum, Round House Theatre, Goodman Theatre, Huntington Theatre Company, The McCarter Theatre, Williamstown Theatre Festival, Bay Street Theatre, Lyric Opera of Chicago, Houston Grand Opera, Alvin

Ailey American Dance Theater, Alvin Ailey Repertory Company and Ballet Hispanico. Ms. James has also designed internationally at Royal Court Theatre, Chichester Festival Theatre and the Athens Greek Festival. Her television credits include "Whoopi" for NBC, five specials for WNET/13's "Great Performances" series," As the World Turns" (1995-1998) and *The Huey P. Newton Story*. She is the recipient of a Tony Award nomination, three Drama Desk Award nominations, a Lucille Lortel Award nomination, a Hewes Design Award and three additional Hewes nominations, a Connecticut Critics Circle Award, The Irene Sharaff Young Master Award, the 2009 Obie Award for Sustained Excellence of Costume Design and the 2011 National Black Theatre Festival Outstanding Costume Designer of the Year Award. Ms. James is director of costumes at Virginia Commonwealth University.

KEN BILLINGTON (Lighting Designer) has designed 97 Broadway shows including this season's *Don't Dress for Dinner*, William Shatner in *Shatner's World: We Just Live in It* and *Hugh Jackman, Back on Broadway*. Past seasons have included *Chicago*, *The Scottsboro Boys*, *Sondheim on Sondheim*, *White Christmas*, [title of show], *The Drowsy Chaperone*, *Lily Tomlin in The Search for Signs of Intelligent Life in the Universe*, *Footloose*, *Sweeney Todd*, the Broadway revivals of *Bye Bye Birdie*, *Finian's Rainbow*, *Sunday in the Park with George*, *Annie*, *Hello, Dolly!*, *Fiddler on the Roof*, *My Fair Lady* and hundreds of touring productions from *High School Musical on Stage!* to *Fiddler on the Roof*. His other credits include *Shamu: One Ocean and Shamu Rocks* for the three SeaWorld parks and *Jubilee!* at Bally's Las Vegas: He has received Tony, Drama Desk, Outer Critics, Lumen and CableACE Awards.

JON WESTON (Sound Design) most recently designed the Globe's production of *A Room with a View*. He has designed the Broadway productions of *How to Succeed in Business Without Really Trying*, *13*, *Les Misérables*, *The Color Purple*, *The Glass Menagerie*, *Caroline, or Change* (AUDELCO Award), *Nine*, *Imaginary Friends*, *Thoroughly Modern Millie*, *The Green Bird*, *It Ain't Nothin' but the Blues*, *On the Town*, *Company* in concert Lincoln Center Theater and *Man of La Mancha* starring Raul Julia and Sheena Easton. His Off Broadway and regional credits include *The First Wives Club* directed by Francesca Zambello (The Old Globe), *Dangerous Beauty* (Pasadena Playhouse), *Limelight: The Story of Charlie Chaplin* directed by

Warren Carlyle (La Jolla Playhouse), *Parade* directed by Rob Ashford (Mark Taper Forum), *Rooms - A Rock Romance* directed by Scott Schwartz, *A Little Night Music* (Los Angeles Drama Critics Circle Award), *Himself and Nora*, *The Thing About Men*, *tick, tick... BOOM!*, *Bright Lights, Big City* and *Family Guy Sings!* (Carnegie Hall).

ERIC SANTAGATA (Assistant Choreographer) has worked on Broadway and in New York on *The Scottsboro Boys* (Assistant Director/Choreographer), *The Apple Tree*, *Happiness*, *Face the Music* (cast recording), *Stairway to Paradise*, *The Broadway Musicals of 1965* and *How to Save the World and Find True Love in 90 Minutes*. His tours include Bobby Van Husen in *The Boy Friend* directed by Julie Andrews and Guido in *Casper* starring Chita Rivera. His regional credits include Seymour in *Little Shop of Horrors*, Bobby Child in *Crazy for You*, Cosmo in *Singin' in the Rain* and Riff in *West Side Story*. He has appeared on television in the Mel Brooks tribute on "The Kennedy Center Honors." Mr. Santagata is a graduate of the Cincinnati College—Conservatory of Music.

RICK SORDELET (Fight Director) has worked on 53 Broadway shows including *The Lion King*, *Beauty and the Beast*, *The Scottsboro Boys*, *Urinetown* and *A Streetcar Named Desire* and also the National Tours of *Beauty and the Beast* and *Les Misérables*. His international credits include 52 productions worldwide such as *Tarzan*, *Aida*, *The Lion King*, *Beauty and the Beast* and *Ben Hur* Live in Rome and on European Tour. His opera credits include *Cyrano* starring Plácido Domingo (Metropolitan Opera, Royal Opera House and La Scala), *Don Carlo* directed by Nicholas Hytner (Metropolitan Opera) and the new opera *Heart of the Soldier* (San Francisco Opera). His regional credits include *Sucker Punch* (Signature Theatre Company) and *King Lear* starring Stacy Keach and directed by Robert Falls (Goodman Theatre). Mr. Sordelet has worked on the films *The Game Plan* starring Dwayne "The Rock" Johnson and *Dan in Real Life* starring Steve Carell and Juliette Binoche. For television he was stunt coordinator for "Guiding Light" for 12 years and worked on "One Life to Live." He is an instructor at Yale School of Drama and The New School for Drama and is a Board member for The Shakespeare Theatre of New Jersey. He has received an Edith Oliver Award for Sustained Excellence from the Lucille Lortel Foundation and a Jeff Award for Best Fight Direction for *Romeo and Juliet* at Chicago Shakespeare Theater.

JANET FOSTER, CSA (Casting) cast the Broadway productions of *The Light in the Piazza* (Artios Award nomination), *Lennon*, *Ma Rainey's Black Bottom* and *Taking Sides* (co-cast). Her Off Broadway credits include *Lucky Guy*, *Lucy*, *Close Ties*, *Brundibar*, *True Love*, *Endpapers*, *The Dying Gaul*, *The Maiden's Prayer*, *Dream True* and *The Trojan Women: A Love Story*. At American Conservatory Theater she cast *Scorched* and *Maple and Vine*, and at Playwrights Horizons she cast *Floyd Collins*, *The Monogamist*, *A Cheever Evening*, *Later Life* and many more. Her additional regional credits include The Old Globe, Intiman Theatre, Seattle Repertory Theatre, A Contemporary Theatre, California Shakespeare Theater, Berkeley Repertory Theatre, Dallas Theater Center, Pittsburgh Public Theater, Yale Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, CENTERSTAGE, Westport Country Playhouse, Two River Theater Company and American Repertory Theater. Ms. Foster's television, film and radio credits include "Cosby" (CBS), *Tracy Takes on New York* (HBO), *The Deal* by Lewis Black, *Advice from a Caterpillar*, "The Day That Lehman Died," which won Peabody, SONY and Wincott Awards (BBC World Services and Blackhawk Productions) and WNYC Tom Stoppard radio plays for 2010/2011.

JOSHUA HALPERIN (Stage Manager) was the Production Stage Manager for the Broadway run of *The Scottsboro Boys*. His other credits include the Broadway productions of *West Side Story*, *LoveMusik*, *The Drowsy Chaperone*, *Movin' Out*, *Anna in the Tropics*, *The Graduate*, *Seussical The Musical*, *Parade*, *Miss Saigon*, *The Phantom of the Opera*, *Bring in 'da Noise, Bring in 'da Funk* and *Candide*.

EVANGELINE ROSE WHITLOCK (Assistant Stage Manager) has worked regionally on *A Room with a View*, *Odyssey and Engaging Shaw* (The Old Globe), *Limelight: The Story of Charlie Chaplin*, *HOOVER COMES ALIVE!* and *A Dram of Drummhicit* (La Jolla Playhouse), *What is the Cause of Thunder?* (Williamstown Theatre Festival) and *miXtape* (Lamb's Players Theatre). Her dance credits include Michigan Ballet Academy, *Las Mariposas* with Eveoke Dance Theatre (San Diego premiere and Dominican Republic tour), Malashock Dance and Grand Rapids Ballet Company. Ms. Whitlock teaches with Christian Youth Theatre San Diego. She is an avid runner and figure skater and a UC San Diego M.F.A. www.evangelinewhitlock.com.

AMERICAN CONSERVATORY THEATER

(Co-Producer) nurtures the art of live theatre through dynamic productions, intensive actor training in its conservatory and an ongoing engagement with its community. Under the leadership of Artistic Director Carey Perloff and Executive Director Ellen Richard, A.C.T. embraces its responsibility to conserve, renew and reinvent the rich theatrical traditions that are our collective legacy while exploring new artistic forms and new communities. A commitment to the highest standards informs every aspect of A.C.T.'s creative work. www.act-sf.org.

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Broadway: *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The*

Full Monty (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination), National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include *The San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary

Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts – the nation's highest honor for artistic excellence – in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

AMERICAN CONSERVATORY THEATER

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Melissa Smith, *Conservatory Director*
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Elizabeth Brodersen, *Director of Education*



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



The musicians are represented by the American Federation of Musicians, Local 325 San Diego.

An American Art Form

Minstrelsy is a uniquely American art form, built on racial stereotypes and blind bigotry. In the 1930s, when the Scottsboro trials took place, the minstrel show was considered mainstream entertainment, especially in the South.

The Scottsboro Boys uses the free-for-all atmosphere of the minstrel show to provide a fitting backdrop for the racially charged media and legal circuses that surrounded the real Scottsboro Boys trials. *The American Historical Review* wrote that the rhetoric of the Scottsboro case was “deeply entrenched in the racial stereotypes derived from the legacy of minstrelsy in American culture.”

For nearly 100 years, the minstrel show was one of America’s most popular forms of entertainment. It emerged in the 1840s, reaching the peak of popularity around the Civil War, but continuing well into the mid-20th century. It was one of the primary sources for popular music, introducing such songs as “Oh! Susanna,” “Camptown Races” and “My Old Kentucky Home.”

Over the years, the form evolved, adapting to local traditions, geography and prevailing tastes. Traditionally, the minstrel parade announced the arrival of the troupe in town. The troupe then led the audience into the theatre. The players arranged their chairs in a semicircle and the interlocutor began the action by grandly announcing, “Gentlemen, be seated!”

The interlocutor served as the Master of Ceremonies and called on the performers to tell their stories and sing their songs. The show also incorporated the antics of the two end men known as Mr. Tambo and Mr. Bones. The evening culminated in a grand production number – often the cakewalk.

By the mid-20th century, minstrel shows became a relic of the past, a reminder of the anguish and racism that inspired the American Civil Rights Movement.

NOTES ON THE SCORE

“ELECTRIC CHAIR”

Some of the boys were housed in Death Row, where the sounds of nightly executions haunted their dreams. The song “Electric Chair” is the nightmare of Eugene Williams, the youngest of the Scottsboro Boys.

“FINANCIAL ADVICE”

This song is directly inspired by an event that occurred during Haywood Patterson’s second trial in 1932. In the summation for the prosecution, assistant attorney Wade Wright asked the jury “whether justice in this case is going to be bought and sold with Jew money from New York.” Defense attorney Samuel Leibowitz called for a mistrial, which the judge refused to declare.

The Old Globe is deeply grateful to its Sponsors, each of whom has made a 2011/2012 annual donation of \$50,000 or greater.

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Full STEAM Ahead: ARTS EDUCATION Heats Up Science Learning

What do almost all Nobel Prize-winning scientists have in common? The arts. According to an article by Michele and Robert Root-Bernstein in *Psychology Today*, “almost all Nobel Laureates in the sciences actively engage in arts as adults. They are twenty-five times as likely as the average scientist to sing, dance, or act; seventeen times as likely to be a visual artist; twelve times more likely to write poetry and literature.... Many connect their art to their scientific ability with some riff on Nobel Prize-winning physicist Max Planck’s words: ‘The creative scientist needs an *artistic* imagination.’”

The recent emphasis on Science, Technology, Engineering and Math (STEM) in schools has become a clarion call by many in government. This STEM focus is intended to stimulate our economy and keep us ahead of the rest of the world when it comes to innovation and new technology. But when the focus is centered on STEM, other modes of learning are pushed to the side. Specifically, the arts are often cut from school curricula in order to make way for STEM courses.

Educators, parents, arts practitioners and businesspersons nationwide have rallied for a new cause: Replace STEM with STEAM. Adding the “A” (for Arts) to the mix powers us forward to reach the goals that STEM advocates seek. By providing rich arts training, students will develop the critical skills and creative thinking that allow for true innovation.

How can we know that the arts actually have an effect on student learning? Recently, Cal State San Marcos and the San Diego County Office of Education partnered on the DREAM project, a thorough study on improving reading scores. One group of teachers was given no additional training in how to use the arts in the classroom. The second group of teachers received only training and the third group received training plus each teacher was paired with a trained arts professional to incorporate the arts into their lessons.

The CSUSM study showed that the first group of children (no arts training for the teachers) had a fairly typical

25% increase in standardized test scores. The group whose teachers had some arts training gained a respectable 42% increase. But the children whose teachers had training plus the support of an arts professional increased their scores by an astonishing 87%. Practitioners in the arts education field were not surprised by the results. They have seen how the arts work in the classroom. They have seen children suddenly grasp a concept when presented with an arts-infused lesson on math or science. They have seen children focused and ready to learn after participating in an exhilarating theatre game or activity. They have seen bored and sullen students suddenly becoming engaged and enthusiastic learners when a lesson is taught through theatre.

Program co-director Merryl Goldberg noted that the study is remarkable for its scope, having been done in 10 schools. A study this thorough is rare, and the results have people taking notice. Researcher and program evaluator (and former Old Globe Education Director) Patti Saraniero, who compiled the data for the DREAM project, pointed out that the greatest gains were for the lowest performing students. Why is that important? Low-performing schools are often the first to lose their arts programs with administrators focusing on core curriculum and increasing standardized test scores. This study may help to guide administrators of low-performing schools in rethinking their approach when confronted with a mandate to increase test scores. The arts help children learn. And for some learners, the arts are crucial to the way they think.

The Old Globe’s Education Department works with schools countywide to bring quality arts programming to the classroom. Our on-site programs provide in-depth arts training to students who wish to study theatre. Only time will tell if these students will go on to be professional actors or Nobel Laureates, but one thing is sure: it’s full STEAM ahead for all students when the arts are included in the curriculum.



The finalists of the 2011 Globe Honors, the Globe’s annual competition recognizing excellence in high school theatre, warm up with accompanist Leigh Sutherlin.

J. KATARZYNA WOKONOWICZ

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers

may be given alternative seating and will be seated at an appropriate interval.

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Children five years of age and under will not be admitted to performances.

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Use of recording devices and cameras is not permitted. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

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For the convenience of our hard of hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre and the Lowell Davies Festival Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

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Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 238-0043 x2145 for information/reservations.

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 Fernando Avitia, Chris Chauvet, Jason Chohon,
 Jack Hernandez, Victor Hernandez,
 Josh Letton..... **Carpenters**
 June Higginbotham, Seamus O'Bryan..... **Deck Crew**

Costumes

Stacy Sutton..... **Director**
 Charlotte Devaux Shields..... **Resident Design Associate**
 Maureen Mac Niallais..... **Assistant to the Director**
 Shelly Williams..... **Design Assistant/Shopper**
 Michelle Souza..... **Design Assistant**
 Erin Cass, Wendy Miller..... **Drapers**
 Babs Behling, Annie Glidden Grace..... **Assistant Cutters**
 Mary Miller..... **Costume Cutter**
 Joanna Stypulkowska..... **Stitcher**
 Erin Carignan..... **Craft Supervisor**
 Stephanie Parker..... **Craft Artisan**
 Molly O'Connor..... **Wig and Makeup Supervisor**
 Kim Parker..... **Assistant to Wig and Makeup Supervisor**
 Kristin Bongiovanni..... **Wig Assistant**
 Beverly Boyd..... **Wardrobe Supervisor**
 Beth Merriman..... **Crew Chief, Globe**
 Debbie E. Allen, Anna Noll, Ksusha Vanyan,
 Julie Vesselle..... **Wardrobe Crew, Globe**
 Anna MacDonald..... **Crew Chief, White**
 Genevieve Nyien, Noelle Van Wyk..... **White Dresser**
 Marie Jezbera..... **Rental Agent**

Properties

Neil A. Holmes..... **Properties Director**
 Kristin Steva Campbell..... **Assistant to the Director**
 Kristine Hummel..... **Prop Assistant**
 M.H. Schrenkeisen..... **Shop Foreman**
 Rory Murphy..... **Lead Craftsman**
 Josh Camp, Trish Rutter..... **Craftspersons**

David Medina..... **Properties Buyer**
 Trevor Hay..... **Property Master, Globe**
 Dan Klebingat..... **Stage & Property Master, White**
 David Buess..... **Property Master, Festival**

Lighting

Shawna Cadence..... **Lighting Director**
 Lace King..... **Lighting Assistant**
 Tonnie Ficken..... **Master Electrician, Globe**
 Jim Dodd..... **Master Electrician, White**
 Kevin Liddell..... **Master Electrician, Festival**
 Mark Dewey..... **Follow Spot Operator**
 Richie Bonnin, Mark Dewey, Sam Ibrahim,
 Leticia Lowe..... **Electricians**

Sound

Paul Peterson..... **Sound Director**
 Erik Carstensen..... **Master Sound Technician, Globe**
 Jeremy Siebert..... **Master Sound Technician, White**
 Jeremy Nelson..... **Master Sound Technician, Festival**
 Dana Pickop..... **Deck Audio, Festival**

ADMINISTRATION

Brian Franko..... **Assistant General Manager**
 Shana Wride..... **Administrative Assistant**

Information Technology

Dean Yager..... **Information Technology Manager**
 Thad Steffen..... **Information Technology Assistant Manager**
 John Ralston..... **Information Technology Assistant**

Human Resources

Sandra Parde..... **Human Resources Director**

Maintenance

Jim Ford..... **Facilities Manager**
 Violanda Corona, Ismael Delgado, Miguel Gaspar,
 Roberto Gonzalez, Bernardo Holloway, Reyna Huerta,
 Jose Morales, Albert Rios, Maria Rios, Vielka Smith,
 Nicolas Torres, Leonardo Rodriguez..... **Building Staff**

PROFESSIONAL TRAINING

Lance Bower..... **Program Coordinator**
 Maria Carrera, Cynthia Caywood, Ray Chambers,
 Gerhard Gessner, Jan Gist, Fred Robinson,
 Liz Shipman, Abraham Stoll, George Yé..... **M.F.A. Faculty**

EDUCATION

Kim Montelibano Heil..... **Education Associate**
 Carol Green..... **Speakers Bureau Coordinator**
 Rebekah Bonney, David Carson, Amanda Cooley
 Davis, James Cota, Jo Anne Glover, Lisel Gorell-Getz,
 Brian Hammond, Sarah Price-Keating, Jennifer Barclay
 Newsham, Radhika Rao, Cynthia Stokes,
 Mark Wischkaemper..... **Teaching Artists**

FINANCE

Carly Bennett-Valle..... **Senior Accountant**
 Trish Guidi..... **Accounts Payable/Accounting Assistant**
 Adam Latham..... **Payroll Coordinator/Accounting Assistant**
 Tim Cole..... **Receptionist**

DEVELOPMENT

Marilyn McAvoy Bergman..... **Major Gifts Director**
 Annamarie Maricle..... **Associate Director, Institutional Grants**
 Bridget Cantu Wear..... **Associate Director, Planned Giving**
 Eileen Prisby..... **Events Manager**
 Rachel Plummer..... **Major Gifts Officer**
 Angelique von Thun..... **Major Gifts Associate**
 Diane Addis..... **Membership Administrator**
 Kacie Bluhm..... **Development Assistant**
 Rico Zamora..... **VIP Donor Ticketing**

Donor Services

Lee Conavay, Monica Jorgensen, Barbara Lekes,
 Pamela Malone, Richard Navarro, Stephanie Reed,
 Judy Zimmerman..... **Suite Concierges**

MARKETING

Jeffrey Weiser..... **Public Relations Director**
 Jessie Brunner..... **Audience Development Manager**
 Mike Hausberg..... **Public Relations Associate**
 Kelly Boyle..... **Digital and Print Publications Coordinator**
 Richard Steadham..... **Graphics Coordinator**
 Marissa Haywood..... **Marketing Assistant**
 Monica Jorgensen,
 Susie Virgilio..... **Marketing/Events Assistants**

Subscription Sales

Scott Cooke..... **Subscription Sales Manager**
 Anna Bowen-Davies, Arthur Faro, Andy Fink,
 Janet Kavin, Pamela Malone, Yolanda Moore,
 Jessica Morrow, Keith Perkins, Ken Seper,
 Cassandra Shepard, Jerome Tullmann,
 Grant Walpole..... **Subscription Sales Representatives**

Ticket Services

Bob Coddington..... **Ticket Services Manager**
 Marsi Fisher..... **Ticket Operations Manager**
 Dani Meister..... **Group Sales Manager**
 Tony Dixon,
 Rob Novak..... **Lead Ticket Services Representatives**
 Kari Archer, Sarah Ditges, Kathy Fineman,
 Merri Fitzpatrick, Steve Greenhalgh, Alejandro Gutierrez,
 Tyler Jones, Angela Juby, Cassie Lopez, Caryn Morgan,
 Christopher Smith..... **Ticket Services Representatives**

PATRON SERVICES

Mike Callaway..... **Theatre Manager**
 Brian Davis, Jessica Talmadge..... **House Managers**
 Kristen Cairns..... **Front of House Assistant**
 Elaine Gingery..... **Food and Beverage Manager**
 Timothy Acosta, Missy Bradstreet, Nellie R. del Rosario,
 Benjamin A. Murrell, Paige Plihal, Amanda Rhoades,
 Michelle Thorsen, Michelle R. Witmer..... **Pub Staff**
 Jasmine Morgan, Stephanie Rakowski,
 Lisa Reid..... **Gift Shop Supervisors**

Security/Parking Services

Rachel "Beahr" Garcia..... **Security Supervisor**
 Dallas Chang, Sherisa Eselin,
 Janet Larson, Jeffrey Neitzel..... **Security Officers**
 Alberto Holloway, Jeff Howell..... **Parking Lot Attendants**
 Norman Ramos..... **VIP Valet Attendant**

Jack O'Brien..... **Artistic Director Emeritus**
 Craig Noel..... **Founding Director**